

Art & Beauty magazine

NUMBER
2



"To
Render and
Glorify the
Life of Today"
- Umberto Boccioni

A FANTAGRAPHICS PUBLICATION



THERE IS AN INELUCTABLE CHARM ABOUT THIS "GIRL NEXT DOOR", WHOSE DEMURE, SENSITIVE AND INTELLECTUAL VISAGE AND PETITE, DELICATE FORM FROM THE WAIST UP STAND IN EXCITING AND INTRIGUING JUXTAPPOSITION TO THE LUXURIANT, SENSUOUS PULCHRITUDE OF THE LOWER PORTION OF HER PHYSIQUE.



THE ARTIST CAPTURES AN AMUSING AND TOUCHING MOMENT WHEN OUR "GIRL NEXT DOOR" SURVEYS HER OWN BODY WITH EVIDENT WONDER, AND, PERHAPS, BEWILDERMENT, AS IF SHE FEELS THAT THE DAINTY, ALMOST ETH-
ERIAL UPPER HALF, AND THE EARTHY, ROBUST CREATURE BELOW THE WAIST
ARE VERILY TWO DIFFERENT PERSONS!

Art & Beauty

MAGAZINE

Number 2



He brought her up to his studio to show her his etchings.

She: "My God! You're obsessed!"

He: "A thing of beauty is a joy forever."

"If the painter wishes to see enchanting beauties, he has the power to produce them. If he wishes to see monstrosities, whether terrifying, or ludicrous and laughable, or pitiful, he has the power and authority to create them... Indeed, whatever exists in the universe, whether in essence, in act, or in the imagination, the painter has first in his mind and then in his hands."

— LEONARDO DA VINCI

"Mind you, the most perfect stockman that you can have, and the best helm, lie in the triumphal gateway of copying from nature... and always rely on this with a stout heart, especially as you begin to gain some understanding of distemper. Do not fail, as you do on, to show something kinder day, for no matter how little it is it will be well worth while, and it will do you a world of good."

— CENNINO CENNINI, A TUSCAN PAINTER,
c.1472 — 7



THIS LOVELY GOLDEN-THAIRED YOUNG GYMNAST SEEMS THE VERY INCARNATION OF YOUTHFUL JOY AND BOUNCING ENERGY. SHE IMPRESSED THE JUDGES AT A RECENT FINNISH GYM WITH HER END-PORING GYMNASTIC SKILLS AND CLASSICAL CHOREOGRAPHY.

CALLING ALL CONNOISSEURS

EDITORIAL by R. CRUMB

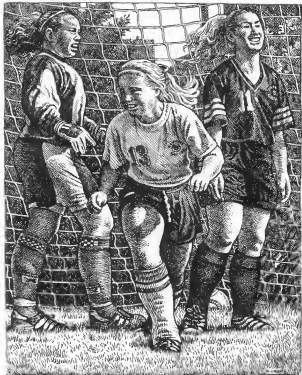
IN OLDEN DAYS ARTISTS WERE INSPIRED BY LEGENDS OF THE HEROISM OF THE GODS AND GREAT WARRIORS TO REMODEL THE HUMAN FIGURE (USUALLY THE MALE) IN DRAMATIC AND VALENT DOSES OF BATTLE AND PERIL OF COMBAT, WHILE THIS TRADITION OF GLOSSING THE ARTS OF WAR AND VIOLENT CONFRONTATION HAS CONTINUED TO THRIVE EVEN DOWN TO OUR OWN TIME, WE NOW ALSO SEE IN OUR MEDIA, TELEVISION, NEWSPAPERS AND MAGAZINES, HEROIC VISUAL IMAGES OF PROFESSIONAL AS WELL AS AMATEUR ATHLETES IN THE THROES OF THE MOST AUDACIOUS PHYSICAL CHALLENGES. THE HEROISM EMBODIED IN THESE IMAGES IS IN THE MEETING AND STRUGGLING TO CONQUER THE MOST EXTREME CHALLENGES TO PHYSICAL POWER, AGILITY, DETERMINATION AND ENDURANCE.

WHAT IS MOST REMARKABLE IN THE PRESENT PERIOD IS THE EXTRAORDINARY FORWARD ADVANCE OF WHAT USED TO BE THOUGHT "THE WEAKER SEX" INTO THE MOST STRENUOUS, DARING, AND RIGOROUS COMPETITIVE OF THE VARIOUS SPORTS AND ATHLETIC CONTESTS. THESE BRAVE GIRLS AND WOMEN HAVE ASCENDED ALL THE WORLD, SHOWING THAT THEY ARE CAPABLE OF ACHIEVEMENT EQUAL TO THAT OF THE MALE IN NEARLY ALL CATEGORIES. THIS TYPE OF WOMAN POSSESSES A NEW KIND OF SELF-CONFIDENCE, FEARLESSNESS, AND SENSE OF INDEPENDENCE. SHE HAS ARRIVED AT A POINT WHERE SHE NO LONGER NEED FEEL BEING DISTINGUISHED OR BOWDOWN AS "LAWYERING" WOMEN, "OVERLY MASCULINE", OR "GALADYLLERS". SHE STRIDES SOLELY ALONG THE PUBLIC THOROUGHFARES, PROUD OF HER MUSCULAR DEVELOPMENT AND BEING PHYSICALLY ON A PAR WITH MEN WHERE STRENGTH IS CONCERNED. THERE NOW ARISES A NEW STANDARD OF BEAUTY WHICH INCLUDES A FINE ATHLETIC LEVEL OF MUSCULATURE AS PART OF THE IDEAL FEMALE FIGURE. THIS IS SURELY REVOLUTIONARY, FOR NOW IT BECOMES ACCEPTABLE, IN THE MORE ADVANCED AREAS OF CIVILIZATION AT LEAST, FOR GIRLS AND WOMEN TO BE BOTH STRONG, FEARLESS, INDEPENDENT AND ATTRACTIVE OBJECTS OF ERODIC DESIRE AT THE SAME TIME. THE NEW FEMALE FIGURE WHICH DISPLAYS OBVIOUS PHYSICAL POWER IS NOW BECOMING WIDELY ADMIRER, SEEN AS EMBODYING THE WONDERFUL PROVOCATIVE CHARMS OF THE CLASSIC ERODIC IDEAL. THE OLDER AESTHETIC NOW APPEARS TO THE MODERN, DISCERNING MALE EYE AS TOO SOFT, FLACID, LACKING IN DEFINITION. THE CONTEMPORARY MALE NOW EXPECTS WOMEN TO BE "BUILT" TO "WORK OUT" OR BE INVOLVED IN SOME SORT OF STRENUOUS PHYSICAL ACTIVITY, IN SPORT, TO SHOW SOME DEGREE OF MUSCULAR DEVELOPMENT, THOUGH HE MAY BE UTTERLY UPWARD OF HON HOURS OF SHEAR. SHE HAS PUT IN TO ACHIEVE THAT RARELY HONED SLIMLINESS.

THE BEAUTIFUL FEMALE CHAMPIONS OF SPORT AS SEEN EVERY DAY IN MAGNIFICENT ACTION IN THE MASS MEDIA ARE INDIVIDUALLY A SOURCE OF INSPIRATION TO THE ARTIST IN SEARCH OF VISUAL IMAGES THAT ARE HEROIC. AND AT THE SAME TIME ERODIC IN THEIR WHOLENESS, AND THAT ARE ALSO, IT MUST BE SAID, ONE OF THE MORE POSITIVE PHENOMENA OF THIS "POST-MODERN" AGE. AND SO, HAPPILY, WE DEDICATE A SPECIAL SECTION OF THIS ISSUE OF ART & BEAUTY TO SOME TRAITS OF THE ATHLETIC FEMALE FIGURE IN ACTION, GLEANED FROM A MISCELLANEOUS VARIETY OF MAGAZINES AND DAILY NEWSPAPERS, AND INTERPRETED WITH PEN AND INK.

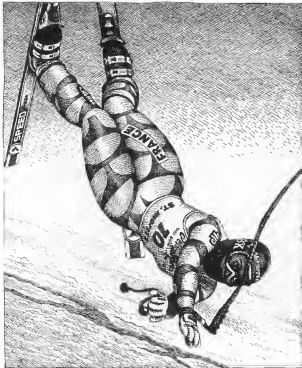


A HIGHLY SURPRISING CHALLENGE FOR THE ARTIST'S SKILLS ARE THE GLARING HIGHLIGHTS ON THE RESPLENDENT CONTOURS OF TENNIS CHAMPION SERENA WILLIAMS. AS SHE APPEARED ON THE FIRST NIGHT OF THE U.S. OPEN, AND WHERE, NEEDLESS TO SAY, SHE DEFEATED HER OPPONENT. "THIS IS MY NEW DESIGN, IT'S MY 'LITTLE CASCADY,'" SERENA SAID OF THE SHIMMERING, BODY-CLINGING BLACK LYCRA UNITARD SHE COURAGEOUSLY CLAD HERSELF IN FOR THE MATCH. "IT MAKES ME RUN FASTER AND JUMP HIGHER," SHE SAID, "AND IT'S REALLY SEXY. I LOVE IT." SERENA AND HER SISTER VENUS ARE NOT ONLY SETTING THE PACE ON THE COURT THESE DAYS, BUT ARE ALSO DRIVING ON-COURT FASHION IN THE EVER-MORE STYLISH WORLD OF WOMEN'S CHAMPIONSHIP TENNIS.

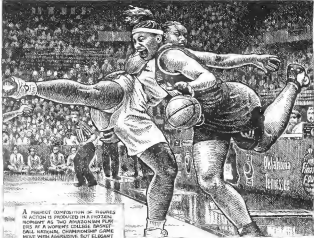


THE THREE GRACES, AMERICAN STYLE

AS THE GREAT SCHWANN FLORENCE THURFIELD ONCE SAID, "THERE IS NOTHING WHICH THE AMERICAN GIRL IS NOT CAPABLE OF ACCOMPLISHING." ALL THE TRADITIONAL LIMITS IMPOSED ON THE FEMALE OF THE SPECIES FROM TIME IMMEMORIAL, HAVE BEEN, ONE BY ONE, SCATTERED AND CRUSHED AWAY BY THE AGGRESSIVE, BRIGHT, DAUNTLESS OF THE NEW RACE WHICH WEARS THE AMERICAN COLORED, CAPTURED, CAPTIONED, IN ACTION IN THIS FINE REFORMATION AND THE MORE TODAY RATHER THAN THE RE-CESSION. THESE HEALTHY, VIGOROUS YOUNG NATIVES ARE BOLDLY FREE TO TEST THE LIMITS OF THEIR GREAT ENERGY, STAMINA AND INTELLIGENCE. EACH TIME THEY REVEAL THE PROMISE OF THE NEW "BALL GAME," THIS NEW STAGE OF WOMAN EDUCATION!



MELANIE SUCHET, DOWNHILL SKIER, IS CAUGHT SUSPENDED IN MID-AIR, A MOMENT BEFORE HER FINE, STRONG FORM CAME CRASHING TO THE EARTH, IN A RECENT COMPETITION AT ST. MORITZ. THE VIEWER IS AFFORDED A DYNAMIC PORTRAITURE OF THE LITHE BEAUTY AND GRACE OF THIS FRENCH FEMALE CHAMPION, HER FIGURE IN SPECTACULAR MOTION. TRAGEDY WAS AVERTED AS THE YOUNG ATHLETE SUFFERED ONLY TORN KNEE LIGAMENTS AS A RESULT OF THE ACCIDENT.



A PERFECT COMPOSITION OF FIGURES IN ACTION IS PRESENTED IN A PROSODIC MOMENT AS TWO AMERICAN PLAYERS AT A WOMEN'S COLLEGE BASKET-BALL MATCH. OVERHEARD, ONE CAN HEAR WITH ASSURANCE, NOT ELEGANT STYLE AND GREAT BODY CONTROL. THE ARTIST SKILLFULLY CAPTURED BUT ONE OF A THOUSAND SUCH MOMENTS OF SYMMETRY AND ORDER SHOWN BY THE YOUNG WOMEN IN THESE GAMES AS THEY FIGHT TO BRING THEIR TEAMS TO GLORIOUS VICTORY.

"WHY DOES NOT ONE HOLD TO WHAT ONE HAS, LIKE THE BOY WHO AND THE ENGINEER? ONCE A THING IS DISCOVERED AND PROVED, THEY RETAIN THE KNOWLEDGE; IN THOSE UNCHANGING FINE ARTS EVERYTHING IS FORGOTTEN, NOTHING IS KEPT. MUST ONE THEN JETTISON ALL OF THE REASON? THEN HAVE WE IN GENERAL LEARNED HOW TO SEE THE FUTURE? NO, HAPPILY ANYONE KNOWS HOW TO KNOW ONE OFF IS THE FUTURE. REALLY NOT A LITTLE WITH PARIS AND THE FUTURE, CHANGEABLE AND BATHOSAL AS THE SEA?"

WELL, YOU HAVE DAMN GOOD REASON TO SAY, LET US GO QUIETLY ON OUR WAY, WORKING FOR OURSELVES. YOU KNOW, WHATEVER THIS SACRILEGIOUS IMPRISONISM MAY BE, ALL THE SAME I WISH I COULD PRAISE THINGS THAT THE GENERATION BEFORE; DELACROIX, MILLER, ROUSSEAU, DURE, MONTICELLI, HARRY, DECAUX, DUFFY, JORDAN, ZEN, SPRUE, MEINER, A HEAP OF OTHERS; COROT, JACQUE, ETC., COULD UNDERSTAND."

--- VINCENT VAN GOGH, ARLEY, 1885
--- LETTER TO HIS BROTHER, THEO

"THE ARTIST SHOULD NOT SACRIFICE HIS IDEALS TO A LANDLORD AND A COSTLY STUDIO. A RUN-TOGETHER SHIP, RURAL LIVING, A BOX OF COLORS, AND GOD'S BRIGHTNESS THROUGH CLEAR WINDOWS KEEP THE SOUL ACTIVE AND THE BODY VIGOROUS FOR ONE'S DAILY WORK. THE ARTIST SHOULD OBEY AND FOREVER, EMANATE HIMSELF FROM THE BONDAGE OF APPEARANCE AND THE UNDESIRABLE SON OF EXPENDING ON IGNORABLE AND THE VARIOUS CONTEMPORARY THAT SHOULD SERVE ONLY TO NOURISH THE LAMP BURNING BEYOND THE SUBURBANE OF HIS NOSE."

--- ALBERT PINKHAM RYDER

"A PAINTING SHOULD FIRST AND FOREMOST BE A FEAST FOR THE EYE."

--- Eugène Delacroix

"MY AIM IN PAINTING HAS ALWAYS BEEN THE MOST EXACT TRANSCRIPTION POSSIBLE OF MY MOST INTIMATE IMPRESSIONS OF NATURE. OF THIS END IS UNATTAINABLE, SO IT CAN BE SAID, IS PERFECTION IN ANY OTHER IDEAL OF PAINTING OR IN ANY OTHER OF MAN'S ACTIVITIES....

I HAVE TRIED TO PRESENT MY SENSATIONS IN WHAT IS THE MOST CONCRETE AND IMPRESSIVE FORM POSSIBLE FOR ME. THE TECHNICAL OBSTACLES OF PAINTING, HOWEVER, DECEIVE THIS FORM. IT DEVIATES ALSO FROM THE LIMITATIONS OF PERSONALITY OF SUCH MAY BE THE SIMPLIFICATIONS THAT I HAVE ATTEMPTED."

----- EDWARD HOPPER, 1933

"PEOPLE ASK ME WHY I DRAW. MY ANSWER IS ALWAYS PRETTY MUCH THE SAME. I DO IT BECAUSE MY STOMACH KEEPS GETTING HUNGRY AND I NEED TO MAKE A LIVING."

----- HARVEY KURTSMAN

"PAMELA LEE HAS WRITTEN THAT TO SAY 'DRAWING IS PROCESS' IS ALMOST TRUTHFUL, FOR 'NOTHING' COULD SEEM MORE OBVIOUS THAN THE WAY IN WHICH DRAWING REGISTERS THE PROCESS OF THE ARTIST'S MAKING! FURTHER, HOWEVER, THIS NOTION OF DRAWING AS PROCESS SHOULD BE SEEN AS DEVELOPING FROM SPECIFIC MOMENTS IN TIME AND TASTE, RATHER THAN AS A GIVEN."

----- LAURA HOFFMAN, JOURNALING NOW, 2002

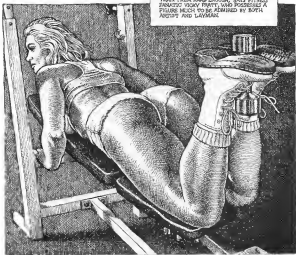
"THE ARTIST MUST SOON ALL ADMITTANCE THAT IS NOT BASED ON AN INTELLIGENT OBSERVATION OF CHARACTER. HE MUST REMEMBER OF THE LITERARY SPIRIT WHICH SO OFTEN CAUSES PAINTING TO DEVIATE FROM ITS TRUE WORK—THE CONCRETE STUDY OF NATURE—to LOSE ITSELF ALL TOO LONG IN ENTANGLED SPECULATIONS."

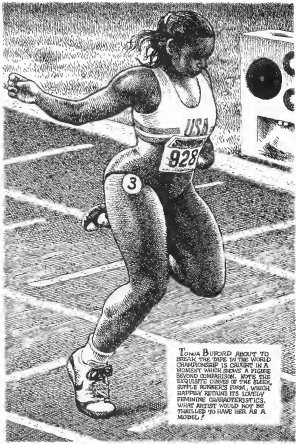
----- PAUL CÉZANNE, 1904

"NEVER, A DAY WITHOUT A LINE."

----- VINCENT VAN GOGH

"YOUR CALF MUSCLES CAN TAKE A LOT OF PUNISHMENT, AND MOST PEOPLE DON'T THINK THEM HARD ENOUGH" SAID FITNESS INSTRUCTOR VICKY TRATT, WHO POSSESSES A FIGURE HIGH TO BE ADMIRER BY BOTH ARTIST AND LAYMAN.





TOMIA BUFORD ABOUT TO BREAK THE TAPE IN THE WORLD CHAMPIONSHIP IS CAPTURED IN A MOMENT WHICH SHOWS A FIGURE BEYOND COMPARISON. NOTE THE EXQUISITE CURVES OF THE SLICK, SLEETLE RUNNER'S FORM, WHICH HAPPILY RETAINS ITS LOVELY FEMININE CHARACTERISTICS. WHO ARTIST WOULD NOT BE THRILLED TO HAVE HER AS A MODEL?



"NO MATTER WHERE YOU POINT YOUR TOES WHILE SQUATTING, YOUR QUADS ARE ALWAYS WORKED THE SAME," QUOTE THIS CHEERFUL, SELF-CONFIDENT YOUNG BODYBUILDER, AND WHAT AN INSPIRING VISION TO THE ARTIST!



IN A MUSCULAR POSE REMINISCENT OF THE LEGENDARY AMAZON WARRIORS THIS SUPERB "AMBASSADOR OF FITNESS" DISPLAYS MANY OF HER UNUSUALLY WELL-DEVELOPED ANATOMICAL CHARACTERISTICS.

"IT IS MY MISFORTUNE—AND PROBABLY MY DELIGHT—TO USE THINGS AS MY IMAGINATION TELLS ME. WHAT A MISERABLE FATE FOR A PAINTER WHO AGREES BLONDIES TO HAVE TO STEEP HIMSELF POTTERING THEM INTO A PICTURE BECAUSE THEY DON'T GO WITH THE TACNET OF FRUIT." ...I PUT ALL THE THINGS I LIKE INTO MY PICTURES. THE THING—SO MUCH THE WORSE FOR THEM; THEY JUST HAVE TO PUT UP WITH IT."

--- PICASSO

"ART SHOULD GIVE PLEASURE."

--- ARTHUR MARRAS, 1911-1944

"A WORK OF ART MUST CARRY IN ITSELF ITS COMPLETE SIGNIFICANCE AND IMPOSE IT UPON THE BEHOLDER, EVEN BEFORE HE CAN IDENTIFY THE SUBJECT MATTER."

--- HENRI MATISSE

"ALL THE SENTIMENT OF A WORK OF ART COMES UNCONSCIOUSLY, OR NEARLY SO, FROM THE STATE OF THE ARTIST'S SOUL. 'HE WHO WISHES TO PAINT CHRIST'S STORY MUST LIVE WITH CHRIST,' SAID FRA ANGELICO."

--- MAURICE DONS, 1870-1943

"...I SAY THAT THE ARTIST MUST LIFT HIMSELF ABOVE ALL EXTERNAL CIRCUMSTANCES, EVEN ABOVE HIMSELF. BUT, LAST BUT NOT LEAST, HE MUST IN HIS WORKS ACHIEVE A BOLD AND UNHAMPED REGULATION THAT DENIES ALL PAIN AND TROUBLE, OR AT LEAST HIDES THEM FROM THE EYES OF THE WORLD."

--- HANS VON MARCUS, 1837-1887



As the model studies herself, so the artist studies the model, and presents her lovely posterior for the admiration of all posterity.

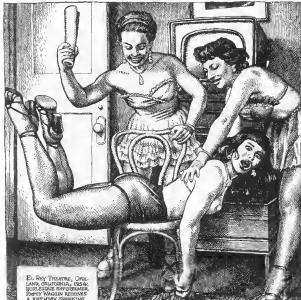


THE MAGNIFICENTLY MOLDED CURVES AND SUPERIOR BONE STRUCTURE OF THE BEAUTIFUL LOVER OF ANIMALS, AND HER PROVOCATIVE SMILE, ARE RENDERED WITH THE TRUE SENSE OF PULSATING, VIBRANT LIFE WHICH SERVED TO BRING FAME AND FORTUNE TO THE ARTIST.

"IT WAS THE PRESUMPTIVE, STERILE 'CRITIC', THE ADMIRABLE FOOL, THAT IMPLORED THE WORLD WITH THE PLAGUE OF MODERNISM... NO WRITER ON ART DESERVES TO BE LISTENED TO, SINCE ALL THEIR THOUGHT COMES OUT OF THE DEEPS OF AN EMPTY SKULL. THERE WAS NO SPEECH IN THE HISTORY OF THE WORLD AS IMPERTINENT AS 'MODERNISM', THAT WAS ENLIGHTENED ON THIS POINT—OUT AND OUT VULGAR, BY TOTAL ABSENCE OF TALENTS, THE DEEP CORRUPT OF THIS PLAGUE BEING THE 'CRITICS OF ART' THEY DESTROY OUR CULTURE, WHOSE READING OF IS."

STANISLAW SAVKALSKI, LOS ANGELES, 1960

"AFTER A HUNTER IN THE 1960S, THE 1970S SERVED AS AN EFFLUESCENCE OF CONTEMPORARY DRAWING NOT SEEN SINCE THE REIGN OF POST-IMPRESSIONISM." — LAURA ROFTMAN, DRAWING NOW, 2002.



El Roy Thomas, OAKLAND, CALIFORNIA, 1954: SCIENCE-FICTION WRITER, JERRY WAGNER RECEIVES A VICTORY COMPLIMENT FROM TELLER COMMISSIONER UPON READING THE ART OF 21. FOR THE ARTIST THE PICTURE SHOWS A LINEY COMPOSITION OF THREE WOMEN POSED IN A SENSUAL ACTION POSE.

"THE ARTIST HAS ONLY TO REMAIN TRUE TO HIS DREAM AND IT WILL POSSESS HIS WORK IN SUCH A MANNER THAT IT WILL RESEMBLE THE WORK OF NO OTHER MAN—FOR NO TWO VISIONS ARE ALIKE, AND THOSE WHO REACH THE HEIGHTS HAVE ALL TOOK UP THE STEEP MOUNTAINS BY A DIFFERENT ROUTE. TO EACH HAS BEEN REVEALED A DIFFERENT PANORAMA."

— ALFRED PINKHAM, RYDER



HERE IS A MAN WHO IS ALWAYS SURROUNDED BY BEAUTIFUL WOMEN. THIS FINELY DETAILED PEN-AND-INK DRAWING DEPICTS HUGH M. HEFNER IN 1970, WHEN HIS "PLAYBOY" EMPIRE WAS AT ITS PEAK. MR. HEFNER IS SEEN ALIGHTING FROM THE "BIG BUNNY," HIS PRIVATE JET PLANE, AT SHAROTSI AIRPORT IN NAIROBI, AFRICA, ACCOMPANIED BY HIS SWEETHEART, GABRI BISHOP, AND MEMBERS OF THE FLIGHT CREW. HE IS BEING GREETED BY JOSEPHINE NIKUNA, MISS KENYA. "HEF" AND GABRI WERE ABOUT TO EMBARK ON AN AFRICAN SAFARI.

Girls of the Street

BEAUTY

....IS WHERE YOU FIND IT!

THREE PORTRAITS WHICH PROVE BEYOND ALL DOUBT THAT THE OLD MAXIMS OF ALL THAT IS SUNNY IS URBANLY INDEPENDENT IN CLASS DISTINCTIONS IN THE GRABBING OF THE GIFT OF PHYSICAL BEAUTY TO HIS CREATURES NEAR BELOW. THE STUNNING YOUNG FEMALE VARIATIONS IN THESE DRAWINGS COMPARE FAVORABLY WITH THE MOST AMPLISHING MAGNITUDES OF THE SCREEN OR THE MOST FAMOUS STUNNING MODELS IN THE WORLD OF FASHION. PRIMA DONNAS EVEN MORE SO. IN THEIR VIBRANT INDIVIDUALITIES AND IN THE ABSENCE OF ARTIFICIAL AIDS TO THEIR NATURAL PERFECTION ONE ONLY NOTES AND PRAISES THAT THE MAGNIFICENCE OF LIFE ON THE STREETS DOES NOT PASSAGE TOO SUBTLY THE INNER AND OUTER QUALITIES WHICH GIVE THESE ADVENTUROUS STREET PRIMA DONNAS THEIR POWERFUL ATTRACTIVENESS, AND THAT SOON THEY WILL END THE LONG-ESTABLISHED MIND-TO-MIND DISTANCE, AND WILL FIND A PLACE TO CALL HOME.

TWO VIEWS OF THE WILD AND WINDY -
CIOUS ONE THEY CALL "GITSY" ON THE
STREETS OF BERKELEY, WHO (PHOTOGRAPHED)
ONE IS BOTH BEAUTIFUL
AND STRONG.



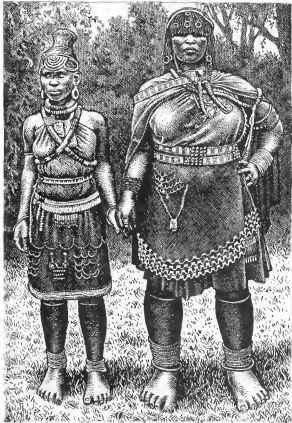
AN IMAGE THAT WILL TUG AT THE HEART-STRINGS OF ANYONE WHO HAS EVER HAD A BELOVED OF A DAUGHTER, THIS THEY CANNOT. THE INNOCENCE AND CHERISHING ON THE FACE OF THIS YOUNG, HOMELESS GIRL, WITH HER WONDERFULLY PROTECTING IN TWO SUPERMARKET SHOPPING CARTS, COMPELS ONE TO WONDER HOW THINGS COULD HAVE COME TO SUCH A PASS IN THESE UNITED STATES. WANTS TO BELIEVE IN THIS SILENT STREET VIOLENCE, LIVING IN THE DARKNESS AND CRYING WHELP WORLD OF THE DISPOSSESSED ?? ALL THAT'S LEFT TO SAY IS, WHAT A WORLD!

THESE DRAWINGS WERE OBTAINED FROM PHOTOGRAPHS SUPPLIED BY THE TELEGRAPH PHOTO GALLERY FOR THE YEAR 1988, 90 L. 2000, PUBLISHED BY ALL SUBSCRIBERS TO THE SAN JOSE MERCANTILE, CALIFORNIA.



*The modest beauty and strength
of the old-time European peasant
woman is portrayed in this Swedish
mother and child, who wear the
traditional local costume with its
serviceable and attractive beauty!*





HANDSOME WOMEN OF THE FORMIDABLE ZULU RACE (SOUTH AFRICA, EARLY 1900s)

IN THOSE TIMES THE ZULU WOMAN'S HAIR WAS ARRANGED IN PORTULAC BLOSSOMS, TWISTED AND PLACED IN HER HAIR HUNG HIGH STYRUP OR WONDERFUL WIND ITS EXTEND PRICED CAPS, WHILE MUCH HEAD AND SOME TRAMPING PERFORMED HER CLOTHING.

ANOTHER POINT OF VIEW

THE MODEL, PROVOCATIVE CLOTHING AND REVERSE VIEWS OF THIS BLONDE CALIFORNIA GIRL, OF MODIC ANCESTRY, TOGETHER WITH HER SLEAZY STRUCTURED, WELL-DEVELOPED PHYSIQUE, ARE CONVINCING PROOF THAT THE FRONT-FACE VIEW OF A FINELY-SCULPTED MODEL CAN BE OF SOME INTEREST TO THE ARTIST AS ANY FRONTAL, PROFILE, OR THREE-QUARTERS POSITION.

"I MUST CREATE A SYSTEM OR BE DISPLACED BY ANOTHER, MAYBE... MY BUSINESS IS TO CREATE."

— WILLIAM BLAKE

"ON YOUNG ARTISTS, YOU SEARCH FOR A SUBJECT—EVERYTHING IS A SUBJECT. YOUR SUBJECT IS YOURSELF, YOUR IMAGINATIONS, YOUR SHAKING IN THE PRESENCE OF NATURE."

— GUYTON DELACROIX

"THE GREAT QUALITY OF TRUE ART IS THAT IT REPRODUCES, QUADS AND REVEALS TO US A REALITY FAR FROM THAT IN WHICH WE LIVE, AND FROM WHICH WE GET FRUSTRATED, AND SUFFERED, REMOVED AS THE CONVENTIONAL KNOWLEDGE WE OBTAIN FROM IT BECOMES THICKER AND MORE IMPERMEABLE."

— HENRI POUSSIN



"ONE MUST KEEP RIGHT ON DRAWING. DRAW WITH YOUR EYES WHEN YOU CANNOT DRAW WITH A PENCIL. AS LONG AS YOU DO NOT HOLD A BALANCE BETWEEN YOUR SENSES OF THINGS AND YOUR EXECUTION, YOU WILL DO NOTHING THAT IS REALLY GOOD."

— INGRES, 1802-1867

"PAINTING FROM NATURE IS NOT COPYING THE OBJECT, IT IS REALIZING ONE'S SENSATIONS."

— JOHN CONSTABLE

"I MAINTAIN THAT ART IS COMPLETELY INDIVIDUAL, AND IS FOR EACH ARTIST NOTHING BUT THE TALENT ISSUED FROM HIS OWN INSPIRATION AND HIS OWN STUDIES OF TRADITION."

— GUSTAVE COURBOT

"ART IS ESSENTIALLY SPIRITUAL AND IDEAL. A GAME PLAYED AGAINST CHANCE AND DEATH. ART BURNS TEMPORARILY WALLS AGAINST LIFE'S LINGERING FORCE, THE RISK OF WHAT IS SPLENDIDLY UNNATURAL IN US, CONSCIOUSNESS."

A GOOD WORK OF ART IS ONE THAT, FOR ITS TIME, IS WISE, SANE, AND PHYSICAL, ONE THAT CLASSIFIES LIFE AND TENDS TO IMPROVE IT... THIS ART TREATS IDEALS, AFFIRMED AND CLARIFYING THE GOOD, THE TRUE, AND THE BEAUTIFUL."

— JOHN GARDNER

"THE IDEAL ARTIST IS THE OVER-
MAN. HE USES EVERY POSSIBLE POW-
ER, SPIRIT, EMOTION, CONSCIOUS OR UN-
CONSCIOUS, TO ARRIVE AT HIS END."

—GEORGE BELLows

ADVICE TO THE PAINTER.

"O PAINTER, TAKE CARE NOT THE
GAMES FOR GAIN PROVE A STRENGTH.
KNOWING THAT REMOIN IN ART, FOR
TO GAIN THIS REMOIN IS A DARK SHED-
DING THING THAN IS THE PRAISE OF
RICHES."

—LEONARDO DA VINCI

"PAINTING IS A VERY DIFFICULT
THING. IT REQUIRES THE WHOLE MAN,
BODY AND SOUL. THAT I HAVE PASSED
HEAVILY MANY TIMES WHICH BELONG
TO REAL AND POLITICAL LIFE."

—MAX BERNHARDT
—LONDON, JULY, 1930

"IT IS ONLY WELL WITH ME WHEN
I HAVE A CRASH IN MY TUNE."

—MICHELANGELO

"THE MEANING OF A GREAT WORK
OF ART, OR THE LITTLE OF IT THAT WE
CAN UNDERSTAND, MUST BE RELATED TO
OUR OWN LIFE AS SUCH. A WAY AS TO IN-
CREASE OUR ENERGY OF SPIRIT."

—KENNETH CLARK



"TALENT IS LONG PATIENCE, AND
ORIGINALITY IS AN EFFORT OF
WILL AND OUTRANK OBSERVATION!"

—GUSTAVE FLAUBERT

"NARROW MINDS DEMAND OLD
BREMENGE, IDENTICAL CONTINUA-
TIONS. THE ARTIST MUST REPEAT
HIS LITTLE WORKS AND HIS IDEAS
IS CONDEMNED."

—JAMES ENSOR, 1915

"EVERYTHING DEPENDS ON ONE'S
SELF... THE WORK ONE DOES IS A
WAY OF KEEPING A DIARY."

—PIETRO

"THE SKILLER YOU MAKE YOUR FIRST
FIVE THOUSAND MISTAKE, THE SKILLER
YOU WILL BE ABLE TO CORRECT THEM."

—JOHN NICOLAIDES

CAN ANYTHING IN MAN'S INVEN-
TION COMPARE WITH THE GLORY OF
LINE WHICH A PERFECT CURVE FURN-
ISHES? WITH THE PROPORTION, THE
ABUNDANCE OF PLEASING CURVES
AND SHAPES? THE GARDEN THAT OF-
FERED SUCH A BOUNTY OF SENSUOUS
BEAUTY IS NATURE'S NATURE, HERE
AND TO HER SUPERIOR ART ALL EARTH-
LY ARTISTS MUST STAND IN AWE.



A DRAWING REMOVED FROM A SHAPSHOT FOUND IN A FORGOTTEN BOX OF OLD PHOTOGRAPHS... A CAPTION ON THE BACK READS, "GRAND-DAUGHTER, VIRGINIA LEE, COAL FORD, W. VA.," PROBABLY TAKEN IN THE 1940s. THE ARTIST FOUND IN THE STRAY SHAPSHOT THE EMBODIMENT OF THE PAINFULLY SHY RURAL GIRL. SHE IS DEEPLY MORTIFIED, HUMBLED, AS SHE STANDS BEFORE THE CAMERA. SUCH AN IMAGE INSPIRES REFLECTIONS; WHAT BECAME OF VIRGINIA LEE? DID SHE EVER FIND A SOUL MATE? IS SHE PERHAPS STILL, LIVING SOMEWHERE? HELLO, SWEET SHY VIRGINIA LEE. WHERE EVER YOU MAY BE!

DUCKY DOGGITTLE
IS AN ECCENTRIC NEW
YORK-BASED PERFORM-
ER AND PUBLISHER,
WHOSE BOLD AND
STRONG PHYSIQUE
IS THRILLING TO BE-
HOLD EVEN IN THE
MUNDANE ACT OF
VACUUMING THE
CARPET.

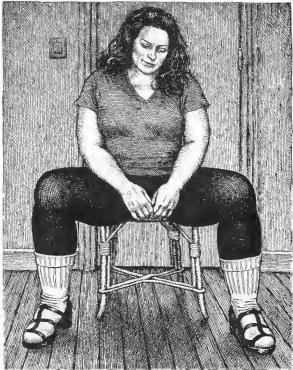




Here is a model who endears but at the same time arouses the animal passions of the male viewer, with her gaze, awkward, girlish self-consciousness combined with the stirring proportions of her sensuous, shapely body. Her unstudied pose speaks volumes about woman's strength and vulnerability. The effect achieved is one of effortless charm.

"One thing is sure— we have to transform the three-dimensional world of objects into the two-dimensional world of canvas ... to transform three into two dimensions is for me an experience full of magic in which I glimpse for a moment that fourth dimension which my whole being is seeking."

— MARIE HECHMAN, JULY, 1938



ALTHOUGH THIS "FRILESS" MOOD, UNINTENTIONALLY REVEALS THE GENUINE ESSENCE OF HER BEING, AND A PICTURE SUCH AS THIS SUCCEEDS WHERE WORDS FAIL, BEING AS IT IS THE WORK OF A SKILLED AND SENSITIVE ARTIST. IN THE DELICACY AND SUBTLETY OF HIS LINES, THE SUPERBLY VIVID IS INVITED TO PLUMB THE DEPTHS OF THE SUBJECT'S CHARACTER. NOT THE MALE'S PROSPECTED HANG-TOGETHER, BUT THE TRUE NATURE OF THE FEMALE, IT IS THIS THAT FOREVER MAGNETIZES AND INTRIGUES, AND IS ETERNALLY UNFORGETTABLE.

"OUR PICTORIAL SENSATIONS CANNOT BE WHISPERED. WE SEE THEM AND SHOOT THEM IN OUR CANVASES, WHICH RING WITH DEAFENING AND TRIUMPHAL PANGUARDS!"

— UNBROOD DOCTORAL, ITALIAN PUTCHIFF, FEB. 15, 1920



IN RUNNING AWAY, OUR MODEL UNKNOWINGLY PRESENTS THE ARTIST WITH AN ELEGANT POSE, A SYMPHONY OF GRACEFUL, SWEEPING CURVES AND CONSPICUOUS ELLIPSOIDAL PLEASURES TO ARROGATE AND BRING THE AESTHETIC SENSIBILITIES. SOME CAROLING AND PROUDING WAS NECESSARY IN WINNING THE CONSENT OF THIS MODEST, RETICENT WOMAN TO SIT FOR PICTURES, YET THESE CHARMING SHOWINGS PROVE RESOLUTELY THAT THE EFFORT WAS NOT IN VAIN.



UNDERNEATH THE DECEPTIVE SIMPLICITY OF THE MODEL'S ATTITUDE HERE THE SENSITIVE VIEWER CAN PERCEIVE THE COMPLEXITY AND RICHNESS OF CHARACTER, AN IMPASSING, IMPLACABLE PHYSICAL PRESENCE, A GIRLISH WHOLESOMENESS AND INNOCENCE, A SERIOUS, SORROW-AWARENESS, AND YET A POTENTIAL FOR SENSUAL ABANDONMENT. ALL THESE QUALITIES COMBINE TO ENDLESSLY PROVOKE THE ARTIST AND CHALLENGE HIS POWERS OF EXPRESSION IN HIS CHOSEN MEDIUM.



THE PLAYFUL ATTITUDE OF THE MODEL IN THIS UNUSUAL COMPOSITION, AND THE GRACEFUL ELEGANCE OF HER WELL-PROPORTIONED FIGURE INEVITABLY CATCH THE VIEWER. PERHAPS ONLY SUBCONSCIOUSLY ARE WE ALSO CAPTIVATED BY THE IRRONIC, SEDUCTIVE EXPRESSION QUIETLY REVEALED IN HER EYES AND IN HER SMILE, GIVING THIS TARIAN A DEPTH NOT EVIDENT AT FIRST GLANCE.

"GAIUMUS MADE A MISTAKE WHEN HE IMITATED NEROD SCULPTURE. HE SHOULD HAVE DONE HIS SCULPTURE IN THE SAME WAY AS HER MISTRESS, BY DRAWING FROM NATURE. WHILE INSTEAD HE MADE WOMEN WITH LARGE HEADS AND LITTLE LEGS."

--- ARISTIDE MAILLOL

"VISION CHANGES WHILE IT OBSERVES. REASON IS THE ENEMY OF ART."

--- JAMES ENSOR

"TO BECOME TRULY IDEAL, A WORK OF ART MUST ESCAPE ALL HUMAN LIMITS; LOGIC AND COMMON SENSE WILL ONLY INTERFERE. BUT ONCE THESE BARRIERS ARE BROKEN, IT WILL ENTER THE REGION OF CHILDHOOD VISION AND DREAM."

--- GUSTAVE DE CHASSE, PARIS, 1913



CAUGHT IN AN OFF-GUARD MOMENT AS SHE PULLED UP HER STOCKING, THIS FAIR DAUGHTER OF THE NORTHWEST STRIKES A DELICIOUS POSE, SHOWING AN EXQUISITE ARRANGEMENT OF FEMALE, GENEROUS BODILY CURVES. SHE POSSESSES THE TYPE OF FEMALE FIGURE THAT IS EVER AND ALWAYS SOUGHT AFTER BY THE TRUE, DECEASED ARTIST.

"A PICTURE IS SOMETHING WHICH REQUIRES AS MUCH HONKERY, TRICKERY, AND DECEIT AS THE PERFECTION OF A CIGAR. FIRST PAINT IT, AND THEN ADD THE ACCENT OF NATURE."

THE ARTIST DOES NOT DRAW WHAT HE SEES, BUT WHAT HE MUST MAKE OTHERS SEE. ONLY WHEN HE NO LONGER KNOWS WHAT HE IS DOING DOES THE PAINTER DO GOOD THINGS."

--- DEGAS

--- THE TRIUMPH OF INSPIRATION OVER THEORY ---

"I FEEL MYSELF WASHED BY ALL THE COLORS OF INFINITY. I BECOME ONE WITH MY SUBJECT. WE LIVE IN A RAINBOW CLOUD. I STAND IN FRONT OF MY SUBJECT, LOSE MYSELF IN IT, I DREAM HARDLY. THE SUN, LIKE A DISTANT FRIEND, SECRETLY WARMS MY IDLENESS AND MAKES IT FRUITFUL--WE GERMINATE."

--- PAUL CÉZANNE



IN THIS WORK THE ARTIST CAPTURES THE INSTANTLY TRIUMPHAL MOMENT WHEN A MALLS HEAVY IS PRESENTED WITH LONDON'S FINEST VARIETY OF FASHION. THE PHOTOGRAPHICALLY CAPTURED JUST HOW THE WOMAN APPEARS FROM THE STREET, IN A PUBLIC TRANSPORTATION, AS IF FOLLOWED BY A POLICE OFFICER. THE POLICE OFFICER HAS PUT A DISCREET SURVEILLANCE LENS ON THE WOMAN'S BACK, AS IF SHE WERE BEING FOLLOWED BY A POLICE OFFICER.

¹¹IN ACC. SITUATIONS ARE NOT SUFFICIENT, AND, AS WE SAW IN SPANISH, LOVE MUST BE PROVED BY FACTS AND NOT BY REASONS."

References

"WE ARE FAR REMOVED FROM THE GREAT PIESCO PRINTERS OF THE PAST, BEYOND WHOM WE OBTAIN

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¹⁷THE GREAT ARTIST SPENDS HIS LIFE TURNING HIMSELF INSIDE OUT."

Keywords: *Minnesota Circle, Boundary of Access, Deception*

"OUR PURPOSE IS TO EVOLVE. WE EVOLVE THROUGH OUR PERCEPTION OF BEAUTY. THE MORE WE UNDERSTAND AND APPRECIATE BEAUTY, THE MORE WE EVOLVE."

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"ART IS TWO THINGS: A SEARCH FOR A ROAD AND A SEARCH FOR FREEDOM. IT'S VERY HARD TO GET FREEDOM. YOU KNOW, ALL THESE THINGS IN LIFE KEEP CRAWLING OVER YOU ALL THE TIME, SO IT'S VERY HARD TO FEEL FREE."

James M. Niles

[illegible]

THIS RUSSIAN HOBBO FROM THE 18000, A PITIFUL, WRETCHED CREATURE, WITH HIS PRIMITIVE, BATTERED HURDY-GURDY, IS COMING TO EVIDENCE THAT THE ARTIST WHO IS BOTH SENSITIVE AND CAPABLE CAN SHOW TO THE WORLD THE BEAUTY TO BE FOUND IN EVEN THE HOMELIEST OF SUBJECTS.



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"The Dream Young Woman"

ACROBATS AND TRAPPEE ARTISTS HAVE BEEN AN ATTRACTION TO MANY LOVERS OF BEAUTY. WITH HER FINE-LY-TONED FIGURE AND ATHLETIC SKILLS, SHE IS AN IDEAL MODEL, AND POSSESSES LONG BLONDE HAIR.



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